From the Editor:
編纂者のメッセージ

Twenty Years

This issue of *EMJ* marks the twentieth volume in the journal's publication. Initiated in 1991 as a newsletter, *Oboegaki*, an informal publication, evolved into a refereed publication within its first years, changing to its present name with issue 5:2 in December, 1995. Since that time refereed articles and book reviews have comprised the journal's overwhelming content. Throughout the years several individuals undertook a number of important tasks on behalf of the journal: Mark Ravina (Emory University, History) served as co-editor and editor for a spell; Lawrence Marceau (Aukland University, Literature), also served as co-editor for several years. Others have served on the editorial board and made special efforts to assure effective review of manuscripts submitted and helped to manage both journal and EMJNet business: Cheryl Crowley (Emory University, Literature), Patricia Graham (independent scholar, Art History), and Greg Smits (Pennsylvania State University, History). Of course, our many referees provided an invaluable service to the journal and the profession.
In part as a result of referees' careful attention to both form and substance, review of manuscripts for the journal has had an especially important, and overwhelmingly supportive role in moving younger scholars from the status of graduate student to that of scholar. Having a role in this process has been one of the important rewards of editorship. Informal conversations with our authors after publication has reflected their sense of gratitude to the referees who provided constructive criticism of their work, and I hope that all of you who have served in this role recognize the valuable contribution you have made to these individuals.

In This Issue

Our issue begins with **Roger Thomas's** exploration of early modern attitudes toward language through analysis **of "word spirit," *kotodama***. Although Thomas begins with the ancient origin of the term and examples, his main focus is on an explosive use of the concept during the early modern era. He offers reasons for this growth in the context of a nineteenth-century ruralization of intellectual activity. **D. Colin Jaundrill** takes on a long-enduring image of **Chōshū conscription** of commoners, taking up the case of **outcaste groups** in particular. Our final essay, by **Matthew W. Shores** treats the career of **Jippensha Ikku** and his famous tale, ***Hizakurige*,** in a new way that speaks to historians as well as literature specialists by linking the author and his career-building efforts to a tradition of comic storytelling that maintains a place in modern Japanese entertainment venues.

EMJNet at the AAS, San Diego

Once again EMJNet will present two scholarly panels at the AAS Annual Meeting in San Diego in addition to sponsoring two more at the main AAS meeting itself. We have a good bit to offer, but it is all bunched up on Thursday and Friday, so plan to come early!

Overview
(PLEASE NOTE THESE TIMES AND THE LOCATION; NEITHER IS PUBLISHED IN THE AAS ANNUAL MEETING PROGRAM:

Time: Thursday, 1:00 – 5:00 p.m.
Place: Oxford Room

Panel I: The Gender of Early Modern Japanese Buddhism, 1640-1882
Panel II: Curating Gestures: Performance and Material Culture in Early-Modern Japan

Abstracts

Panel I:
The Gender of Early Modern Japanese Buddhism, 1640-1882

If Buddhism in early modern Japan has proven a topic peripheral to most scholars of Japanese religion and to scholars of Edo history alike, then our understanding of gender within Edo Buddhism lags still further behind. While scholarship has illuminated the roles of women in some Edo-era new

religious movements, for instance, gender as a problem within the historical study of "establishment Buddhism" has so far attracted little attention. This panel showcases the results of research that takes gender seriously as a critical category for the study of early modern Buddhism. Eschewing the all-too-common approach of "add women and stir," this panel does not merely focus attention on nuns and other female practitioners. Rather, it shows how broad thinking about gender helps to address existing problems in Edo religious history. This panel illustrates how changing notions of gender inflected the emergence of the status (*mibun*) system and legal battles among Buddhist institutions. It shows how different gender identities, both privileged and not, could be hindrances or conveyances in the common Edo-era practice of religious travel. It reveals that conspicuously gendered modes of expression formed part of an ongoing historicist search for knowledge of past Buddhist practice as grounding for the present. In this way, it demonstrates that gender is one key to understanding the complex ritual, social, and ideological roles of Buddhism in early modern Japan, and to understanding early modern Japan as a whole.

Nuns at the Intersection of Status and Gender: The Conflicts and Compromises of Daihongan's Nuns in Early Modern Japan
Matt Mitchell, Duke University

Scholarship has demonstrated that status (*mibun*) was the central organizing feature of early modern society in Japan. Despite the extensive examination of various status groups over the past thirty years, work detailing women's places within the status system has been sparse. This is particularly true in the case of Buddhist nuns: Only a few articles examine nuns and status, and they focus on the early seventeenth century. However, as Amy Stanley points out in *Selling Women*, conceptions of women and their places in the status system were in flux even through the late seventeenth century. Because of this, early seventeenth-century nuns were able to act and interact with monks and laypeople very differently from their later successors. Therefore, in order to fully understand nuns' roles and places in early modern Japan, we must first understand how concepts of gender and their status as Buddhist clerics became solidified in the late seventeenth century.

In this presentation, I use published and unpublished temple documents to examine a series of lawsuits from the middle of the seventeenth to the early eighteenth centuries. These cases, which determined the sectarian identity and administrative shape of the popular pilgrimage temple Zenkōji throughout the early modern period, were between its chief sub-temples: the Daihongan convent (of the Pure Land school) and the Daikanjin monastery (of the Tendai school). As I demonstrate, these conflicts and compromises also fixed gender and status boundaries for Daihongan's nuns, circumscribing their roles within the Zenkōji temple complex for the remainder of the Edo period.

Bringing the Center to the Periphery: Buddhist Travel as the Extension of Masculine Authority
Gina Cogan, Boston University

Scholars have long studied Edo era religious travel, but like any pilgrims, they tend to follow only the well-traveled routes. Thus, lay pilgrims to sacred sites like Ise, as well as low-ranking itinerant Buddhist preachers, feature prominently in existing work. We know less about lecture tours by eminent monks. This is a troubling omission, since the travel of clerics like the Rinzai Zen reformer Hakuin (1686-1769) stands in sharp contrast to trips by itinerant preachers. Unlike those peripatetic figures, Hakuin spent years as the abbot of his home temple, Shōinji, setting out to preach only after he turned sixty. Even then, he periodically returned home to administer the temple and teach his disciples. This paper seeks to understand Hakuin's travels in gendered terms. It argues that Hakuin's time at Shōinji, a homosocial community and a site of ascetic meditative practice, gave him the religious capital that served him as a "travel pass." This enabled him to voyage through Japan with no loss of status, and to avoid being grouped with the itinerant preachers, who were marked as marginal. Roads are often associated with liminality, in the language of Victor Turner, but here too Hakuin offers a striking exception. His time on the road did not place him in a liminal state, but instead extended his abbacy throughout Japan, affording him the opportunity to preach to his traveling companions just as he did at his home temple. Status, masculinity, and patronage all combined to make Hakuin one of the most popular monks of his day.

The Nun Kōgetsu and the Gender of Buddhist Historicism in Late Edo Japan
Micah Auerback, University of Michigan

Although today overshadowed by the towering figure of her monastic master Jiun Onkō (1718-1804), the late Edo-era intellectual and expert in monastic discipline Kōgetsu Sōgi (1755-1833) also promoted a historicist vision of Buddhism in her own right. While Jiun lived, Kōgetsu transcribed and edited his teachings about the life of Śākyamuni, the historical Buddha. In 1830, long after Jiun's death, she published her own original illustrated literary biography of the Buddha, *The Light of the Three Realms* (*Miyo no hikari*). Here Kōgetsu wrote in a classicizing and overtly "feminine" style. She grounded her tale in the novel historicist scholarship pioneered by Jiun. In doing so, she explicitly attempted to counter and "correct" the vernacular variations of the Buddha's life story circulating in Japan in her day. Republished in 1882 with the imprimatur of the early Meiji Buddhist reformer Fukuda Gyōkai (1809-1888), *The Light of the Three Realms* went on to assume a new role within the Meiji era effort to revive and reform Buddhism. This presentation locates Kōgetsu's work in the context of Edo-period historicism in its Buddhist guise. It considers how Kōgetsu's position as a nun speaking to the commercial reading public influenced her intellectual work. It further suggests the notably wide scope of Kōgetsu's work, showing that it reached as far back in time as ancient India, and suggesting that it speaks to the continuing preoccupation with the Buddha today.

Respondent: Barbara Ambros, Religious Studies The University of North Carolina at Chapel Hill

Panel II:
Curating Gestures: Performance and Material Culture in Early-Modern Japan.

The subjects and objects of performance studies and art history might seem at first glance to be mutually exclusive, but this panel draws on the rich early-modern archive to explore performances starring objects, objects storing performances, and agents who signify in spaces between subject- and object-hood. Screech deepens our understanding of Tokugawa diplomacy, expanding in recent scholarship, by introducing an exchange of precious objects, many still extant, between Hidetada and King James I of England. Feltens, based on Ogata Kōrin's practice of painting on the spot before an audience using new media like ceramic surfaces and a combinatory logic of cultural cues from traditions like the noh theatre, argues for his centrality to period ideas of time and signification. Kanemitsu follows itinerant female bards as they change from the storytellers into the story told, picking up clues to their social identity from the material culture described in their ballads. Schwemmer introduces a previously-unknown picture-scroll adaptation of a post-medieval ballad which exorcises the violence of peacemaking, sublimating medieval warrior culture at the dawn of the Edo order. How do we conceptualize political or other agency in a performance studies that includes objects as actors? What does the performativity of artistry, curatorship, and exchange, mean for art history? We break new methodological ground with reference to bodies both animate and inanimate.

Diplomacy and Performance in the Edo Period
Timon Screech, SOAS, University of London

This paper will look at the neglected subject of Edo-period diplomacy. While academics no longer call sakoku the defining feature of the Tokugawa state, studies of formal Tokugawa international intercourse have only just begun to emerge, mostly for the Korean case. Issues of performance and display at diplomatic encounters have barely been touched. I will take one case study, and lead from that into a wider inspection of the issues. The case study is the arrival of representatives of King James I in 1613. He dispatched a letter to the 'emperor of Japan' in 1611, which was duly delivered to Ieyasu, in retirement at Sunpu, two years later. Ieyasu was also given a telescope, probably the first in Asia. The English then went to Edo, where they exchanged gifts with Tokugawa Hidetada. Returning to Sunpu, they received a shuinjō, then proceeded to Kyoto, where they were given five gold screens, reciprocal presents from Ieyasu to the King. The whole episode took about a month, but it has never been properly analysed. There are scant records of the presents in Japan, but the fate of the objects sent to London is clear, and some are extant. The wider issue takes us from the performance to its representation. How were internation-

al acts promoted in public? Paintings and prints of Korean retinues have been studied, but what of the European case? I will conclude with assessment of important surviving works.

Performance in the Work of Ogata Kōrin—Ceramics and Ink Paintings
Frank Feltens, Columbia University

This paper examines aspects of performance in Ogata Kōrin's paintings—largely ignored yet crucial for understanding the oeuvre of this important artist and the scene of art production in his time. Performance is manifested in Kōrin's work in two ways: through so-called paintings on the spot, artistic performances before an audience, and through aspects of theatrical performance like noh which permeated the artist's aesthetic consciousness. With examples of Kōrin's ink paintings and monochrome images which he added to ceramics by his brother Kenzan, I will show that in situ performances blurred the boundaries of artistic media and emphasized visual experimentation over meaning and representation. Kōrin painted both ink paintings and ceramic illustrations before audiences, making him the first Japanese painter to use ceramic surfaces in precisely the same way as the silk or paper ground of conventional paintings. These images in two vastly different genres were produced in a minimum amount of time and emphatically spotlighted individual virtuosity. Subsequently, in spite of their reduction of form and content, the paintings immediately garnered a long-lasting appreciation as collectible manifestations of a single occasion, a never-reoccurring point in time. The Edo period demonstrated a particular awareness of time which I believe constitutes a central aspect of Kōrin's performed paintings. In light of this cultural context, I will illustrate how Kōrin used performance as a social tool and as a means to disseminate his skills as a painter, while demonstrating how performance altered contemporaneous receptions of materials and artworks themselves.

In Search of Female Voices
Janice S. Kanemitsu, Cornell University

Described as the narrative origins of jōruri, the late sixteenth-century tale of Lady Jōruri describes the romance between the daughter of a wealthy lord and the teenage Minamoto no Yoshitsune, a fictionalized imagining of the heroic warrior before the Genpei War. Although much light has been shed on the identities and careers of jōruri reciters from the 1600s onward, both by Tokugawa-period writers and modern scholars, we know little about those who initially crafted, disseminated, and revised the tale of Lady Joruri. And especially considering the amount of Japanese scholarship focused on the Tokugawa-period puppet theater, the lack of research into its "origins tale" seems curious. By tracing the flow of and ripples in the transmission of this tale and its related narratives, including the ballad-drama Eboshi-ori (The Hat Folder), as well as the description of objects therein, I hope to trace the voices of female storytellers—both the stationary entertainers at the rest stations along Eastern Sea Route and the itinerant storytellers—and gauge a possible convergence in narrative dissemination and detouring. In the process, I hope to clarify a number of questions. How and when did the telling of this tale pass from female entertainers to blind monks? Do the different versions of the tale allow a profiling of the storytellers? What do the descriptions of objects within the narrative(s) teach us about the possible producers, mediators, and consumers of the tale? Could the character identified as the younger sister of Kamata Masakiyo (former vassal of Yoshitsune's father, Yoshitomo), who repeatedly appears in this series of related narratives, actually represent a group of female storytellers?

The Princeton Sagamikawa Scrolls and the End(s) of the Ballad
Patrick Schwemmer, Princeton University

I have found a previously-unknown illuminated manuscript of the ballad (mai/bukyoku) Sagamikawa in Princeton's Firestone Library. Sagamikawa, also extant in a few early-seventeenth-century prints, is an exorcism of the violence of peacemaking: the archetypal shogun Yoritomo is haunted at a ribbon-cutting ceremony by a host of great souls whom his constructions have displaced, but his preferment of a good vassal over a bad one assuages their anger. Their ghostly laments read like a medley of classic sixteenth-century ballads, and so Fujii Natsuko argues convincingly for Sagamikawa's exclusion from the ballad canon. But why was such a pseudo-ballad written? I argue that this post-ballad ballad represents a hitherto-

undiscussed stage in the well-known seventeenth-century evolution of the genre from oral performance to reading material to narrative picture scroll: the demand for ballad-like texts was sometimes met with texts that had never been ballads. The Princeton exemplar, the only extant manuscript or scroll of Sagamikawa and the only version with painted illustrations, embodies the endpoint of this development. Its text shows scholasticizing improvements like the addition of exact dates and more elegant diction, and its paintings lavish gold leaf, azurite, and malachite on masterful compositions in the Tosa style. Finally, its calligraphy is in the hand of the Kyoto bookmaker Asakura Jūken (fl. c. 1660-1680), and so I situate it within the seventeenth-century Kyoto renaissance described by Pitelka et al: it protests the death of the old (dis)order while simultaneously participating in the sublimation of medieval warrior culture under the pax Tokugawa.

Respondent: Morgan Pitelka, University of North Carolina Chapel Hill

EMJNet-sponsored AAS Panel Abstracts

Panel #17: "Reading Culture in Early Modern Japan," Thursday, 7:30 p.m.

Panel #37: Public Interest and Public Works: Water Control and the State in Tokugawa Japan and Qing China," Friday, 8:30 a.m.

N.B. Panel locations have not been published yet, so please look for them in your meeting program.